

Name _____ Date _____

Romantic Era Practice Test

Part 1 Multiple Choice

- 1) Romantic style flourished in music during the period
 - A) 1600-1750
 - B) 1750-1820
 - C) 1820-1900
 - D) 1900-1950

- 2) Which of the following *is not* characteristic of romanticism?
 - A) A fascination with fantasy.
 - B) An emphasis on balance and clarity of structures.
 - C) An enthusiasm for the culture of the Middle Ages.
 - D) An interest in exoticism and the past.

- 3) The following were great scientists that influenced thought during this Era.
 - A) Goya & Freud
 - B) Darwin & Freud
 - C) Bronte & Darwin
 - D) Salk & Newton

- 4) Which of the following *is not* a characteristic aspect of romanticism in literature and painting?
 - A) emotional restraint
 - B) emotional subjectivity
 - C) exoticism
 - D) fantasy

- 5) Which of the following would *not* complete the phrase "With the rise of program music..."?
 - A) Music was written only for the beauty of the music itself.
 - B) Composers found ways to make their musical ideas represent people, things, and dramatic situations.
 - C) Music began to imply meaning beyond the purely musical.
 - D) Music began to tell stories.

- 6) Which of the following statements *is not* true of the Romantic era?
 - A) The emphasis in music was on color.
 - B) Harmonies are fuller and often more dissonant.
 - C) Melodies were shorter and less dramatic and emotional.
 - D) Romantics were drawn to "the exception of the rule."

- 7) A slight slowing down or speeding up of the tempo, characteristically employed in the performance of much Romantic music, is
 - A) rubato
 - B) syncopation
 - C) ostinato
 - D) chromatic

- 8) When material from one movement recurs in another movement creating unity it is called
- A) Song Cycle
 - B) Idée Fixe
 - C) Song Circle
 - D) Cyclic Principle
- 9) Music that is written to convey an extra-musical idea is called
- A) Nationalism
 - B) Gesamtkunstwerk
 - C) Program Music
 - D) Absolute Music
- 10) Music without extra-musical associations, written solely for its aesthetic value is called
- A) Nationalism
 - B) Gesamtkunstwerk
 - C) Program Music
 - D) Absolute Music
- 11) Performance directions now given by composers increased the use of score markings because...
- A) Performers were inexperienced and needed direction.
 - B) Melodies were less complicated.
 - C) There is a smaller range of dynamics.
 - D) Tempos were more extreme including use of *accelerando*, *ritardando* and *rubato*.
- 12) During this era, Romantic composers drew their inspiration from all the following except
- A) Drama
 - B) Church
 - C) Nature
 - D) Literature
- 13) Which of the following statements *is not* true?
- A) Instrumental composers referred to folk music and national images while operatic composers never used political or national themes.
 - B) Composers took an interest in the music of various ethnic groups and incorporated it into their music.
 - C) Composers wrote works based on stories of exotic lands and people.
 - D) Composers used music as a tool for highlighting national identity.
- 14) During this Era, the status of composers began to change. As a result...
- A) Women found less and less opportunities for musical expression, especially as performers.
 - B) Specialized training institutions called conservatories were replaced by the apprentice system of training.
 - C) A composer was dependent on steady employment by the nobility and could no longer count on the patronage of the public and individuals.
 - D) Music was more of a calling and less of an occupation.
- 15) Which of the following statements *is not* true?
- A) Romantic composers gravitated toward supernatural texts and stories
 - B) The natural world was a source of mysterious powers.
 - C) During this era, there was an increased interest in nature.
 - D) Romantic artists saw nature in a more idealized way than the artists of the Classical period had.

- 16) Of all the inspirations for Romantic art, none was more important than
- A) nature
 - B) the church
 - C) ancient Greek art and culture
 - D) the aristocracy
- 17) Fascination with national identity also led composers to draw on colorful materials from foreign lands, a trend known as musical
- A) individualism
 - B) nationalism
 - C) exoticism
 - D) collectivism
- 18) Which of the following statements *is not* true?
- A) Romantic composers relied upon a more prominent use of chromatic harmony, or the use of chords containing tones not found in the prevailing major or minor scale.
 - B) Romantic music puts unprecedented emphasis on self-expression and individuality of style.
 - C) A Romantic composition tends to have a wide variety of keys and rapid modulations.
 - D) Fascination with the melodies, rhythms, and colorful materials from distant lands is a Romantic trend known as musical nationalism.
- 19) Composers expressed musical nationalism in their music by all of the following *except*
- A) using their national legends as subject matter
 - B) drawing creative inspiration from cultures of other lands
 - C) using the rhythms of the dances of their homelands
 - D) basing their music on the folk songs of their country
- 20) The orchestra in the Romantic period
- A) was larger and more varied in tone color than the classical orchestra
 - B) had a limited dynamic range due to the primitive nature of the brass instruments
 - C) ranged from twenty to sixty players
 - D) was basically the same as in the classical period
- 21) Which of the following statements *is not* true?
- A) Romantic composers wrote primarily for a middle-class audience whose size and prosperity had increased because of the industrial revolution.
 - B) Romantic musicians often composed to execute a commission or meet the demands of an aristocratic or church patron.
 - C) Music conservatories were founded in Chicago, Cleveland, Boston, Oberlin, and Philadelphia during the 1860s.
 - D) The nineteenth-century public was captivated by virtuosity.
- 22) The rise of the urban middle class led to all of the following except the
- A) development of regular subscription concerts
 - B) elimination of private music lessons
 - C) formation of many orchestras and opera groups
 - D) piano becoming a fixture in every middle-class home

- 23) When music conservatories were founded, women
- A) were not admitted
 - B) could only study musical composition, since performance was considered undignified
 - C) were admitted only as vocalists or pianists
 - D) were at first accepted only as students of performance, but by the late 1800s could study musical composition
- 24) A very important musical part of every middle-class home during the Romantic period was the
- A) violin
 - B) flute
 - C) piano
 - D) resident composer/performer
- 25) An art song is a musical composition for
- A) solo voice and orchestra
 - B) multiple voices
 - C) solo voice and piano
 - D) all of the above
- 26) The word _____ is commonly used for a Romantic art song with a German text
- A) melodie
 - B) chanson
 - C) ballade
 - D) lied
- 27) The word _____ is commonly used for a Romantic art song with a French text
- A) melodie
 - B) chanson
 - C) ballade
 - D) lied
- 28) Which of the following statements *is not* true of the Romantic art song?
- A) A song cycle is a set of Romantic art songs that may be unified by a story line that runs through the poems, or by musical ideas linking the songs.
 - B) Through-composed is a song form that allows music to reflect a poem's changing moods.
 - C) The accompaniment of a Romantic art song is an integral part of the composer's conception, and it serves as an interpretive partner to the voice.
 - D) The art song is restricted to strophic or through-composed forms.
- 29) When the same music is repeated for each stanza of a poem, the form is known as
- A) through-composed
 - B) song form
 - C) repetitious
 - D) strophic
- 30) When a composer writes new music for each stanza of a poem, the form is known as
- A) through-composed
 - B) song form
 - C) unending
 - D) strophic

- 31) A study piece, designed to help a performer master specific technical difficulties, is known as
- A) an etude
 - B) a polonaise
 - C) ein lied
 - D) a nocturne
- 32) Liszt created the _____ a one-movement orchestral composition based to some extent on a literary or pictorial idea.
- A) sonata
 - B) piano concerto
 - C) concert overture
 - D) symphonic poem
- 33) Which of the following statements *is not* true?
- A) While music alone makes no definite reference to ideas, emotions, or objects, it can create moods, emotions, and atmosphere.
 - B) Musicians and audiences in the Romantic period liked to read stories into all music, whether intended by the composer or not.
 - C) The Romantic concert overture was modeled after the opera overture, but the concert overture is not intended to usher in a stage work, being instead an independent composition.
 - D) The symphonic poem, or tone poem, is a one-movement composition in sonata- allegro form.
- 34) Music intended to be performed before and during a play to set the mood for scenes or highlight dramatic action is known as
- A) play music
 - B) absolute music
 - C) music drama
 - D) incidental music
- 35) Today's movie scores may be regarded as examples of
- A) incidental music
 - B) folk music
 - C) absolute music
 - D) pure music
- 36) Berlioz's *Fantastic Symphony* is unified by the recurrence of a theme known as the
- A) *idée fixe*
 - B) germ motive
 - C) *thème varié*
 - D) basic motive
- 37) Who had an opera house built to his own specifications in Bayreuth?
- A) Wagner
 - B) Berlioz
 - C) Brahms
 - D) Puccini
- 38) Wagner envisioned the music drama as a *gesamtkunstwerk*, or "universal art work," in which
- A) all the arts-music, drama, dance, painting-are fused
 - B) the vocal line is inspired by rhythms and pitch fluctuations in the German text
 - C) there is a continuous musical flow
 - D) all of the above

- 39) A short musical idea associated with a person, object, or thought, used by Richard Wagner in his operas, is called
- A) speech-song
 - B) unending melody
 - C) leitmotif
 - D) lied
- 40) Composers were given greater rhythmic freedom and used all of the following techniques in their compositions except
- A) Simpler, more balanced rhythms
 - B) Cyclic Principle
 - C) Cross-rhythms & Macro-rhythms
 - D) Leitmotifs & Idée Fixe

Part 2: Matching

- 41) This Polish composer wrote primarily piano music and had a long relationship with author George Sand (Madame Dudevant)
- 42) This Hungarian composer began to study piano at age 6 and is known for creating the symphonic poem.
- 43) This composer was most famous for his operas and struggled for years to come to terms with his sexuality, even attempting suicide.
- 44) Among his many works this German composer wrote a German Requiem.
- 45) This Viennese composer, conductor, and violinist was known as the "King of the Waltz."
- 46) This composer was a Finnish nationalist who showed mastery of the orchestra.
- 47) This composer married Clara Wieck, the daughter of his former piano teacher. Clara often performed his compositions at her concerts.
- 48) This Czech composer died in Prague. From 1892-1895 he was the Director of the National Conservatory in New York. He composed a symphony subtitled "From the New World".
- 49) This Russian composer was greatly inspired by Beethoven and often wrote commissioned works for Nadejda von Meck. Among his compositions is the music for the Nutcracker Ballet.
- 50) "A Midsummer Night's Dream" is a well-known work by this German composer.
- A) Franz Liszt
B) Johannes Brahms
C) Antonin Dvorak
D) Frederic Chopin
E) Johann Strauss
F) Peter Tchaikovsky
G) Jean Sibelius
H) Felix Mendelssohn
I) Robert Schumann
J) Richard Wagner

Practice Test Answer Key

1. C
2. B
3. B
4. A
5. A
6. C
7. A
8. D
9. C
10. D
11. D
12. B
13. A
14. D
15. D
16. A
17. C
18. D
19. B
20. A
21. B
22. B
23. D
24. C
25. C
26. D
27. A
28. D
29. D
30. A
31. A
32. D
33. D
34. D
35. A
36. A
37. A
38. D
39. C
40. A
41. D
42. A
43. J
44. B
45. E
46. G
47. I
48. C

49. F

50. H